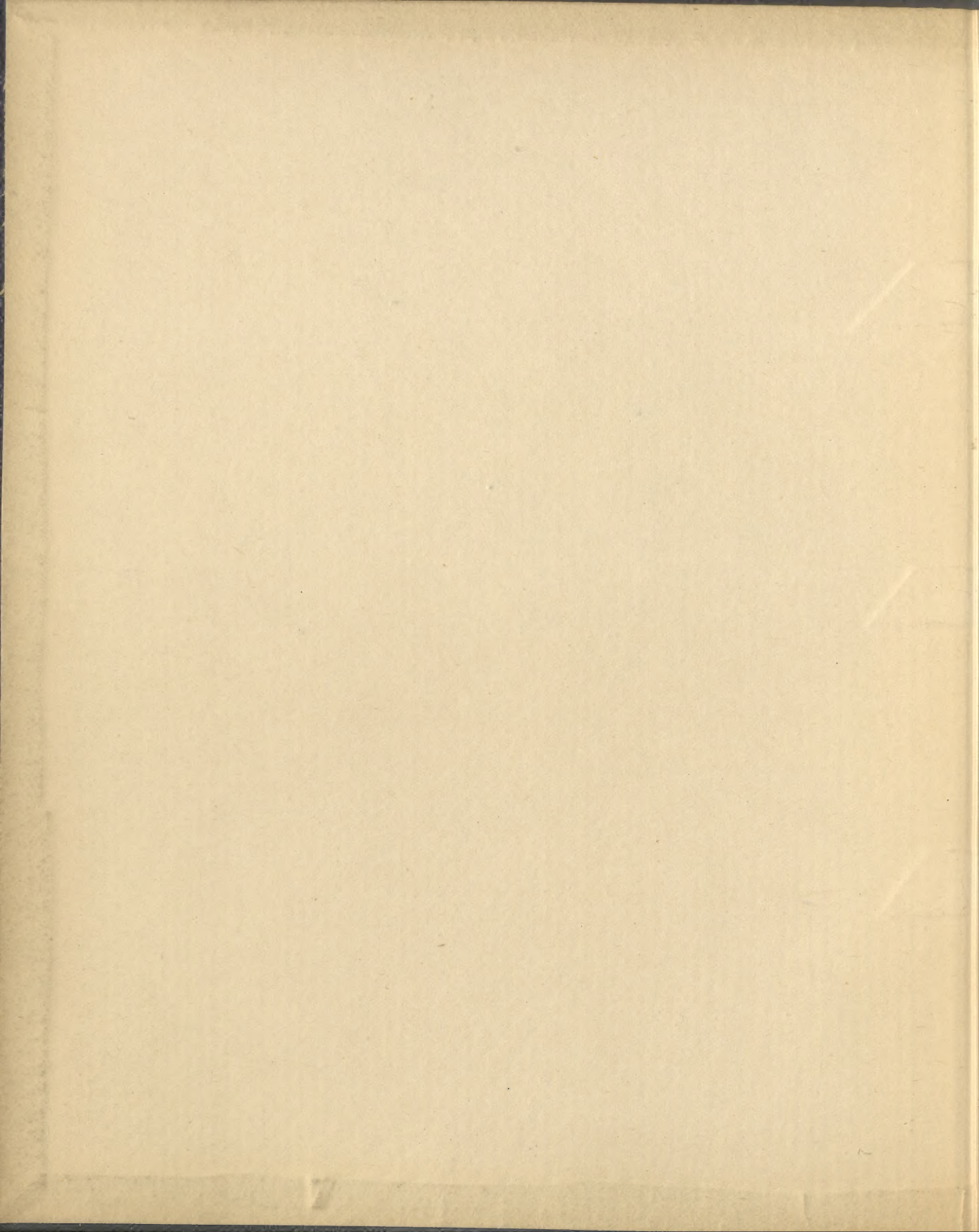
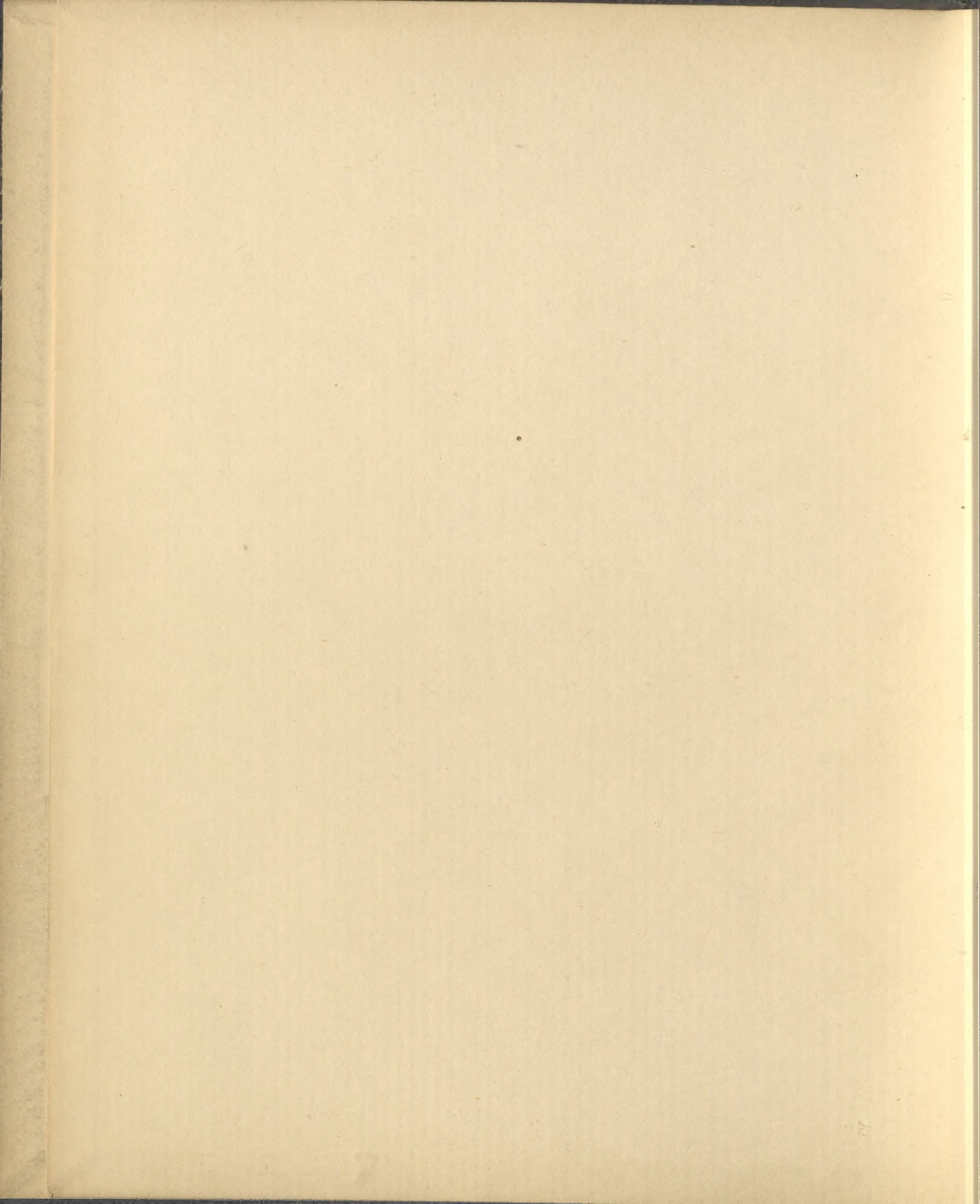


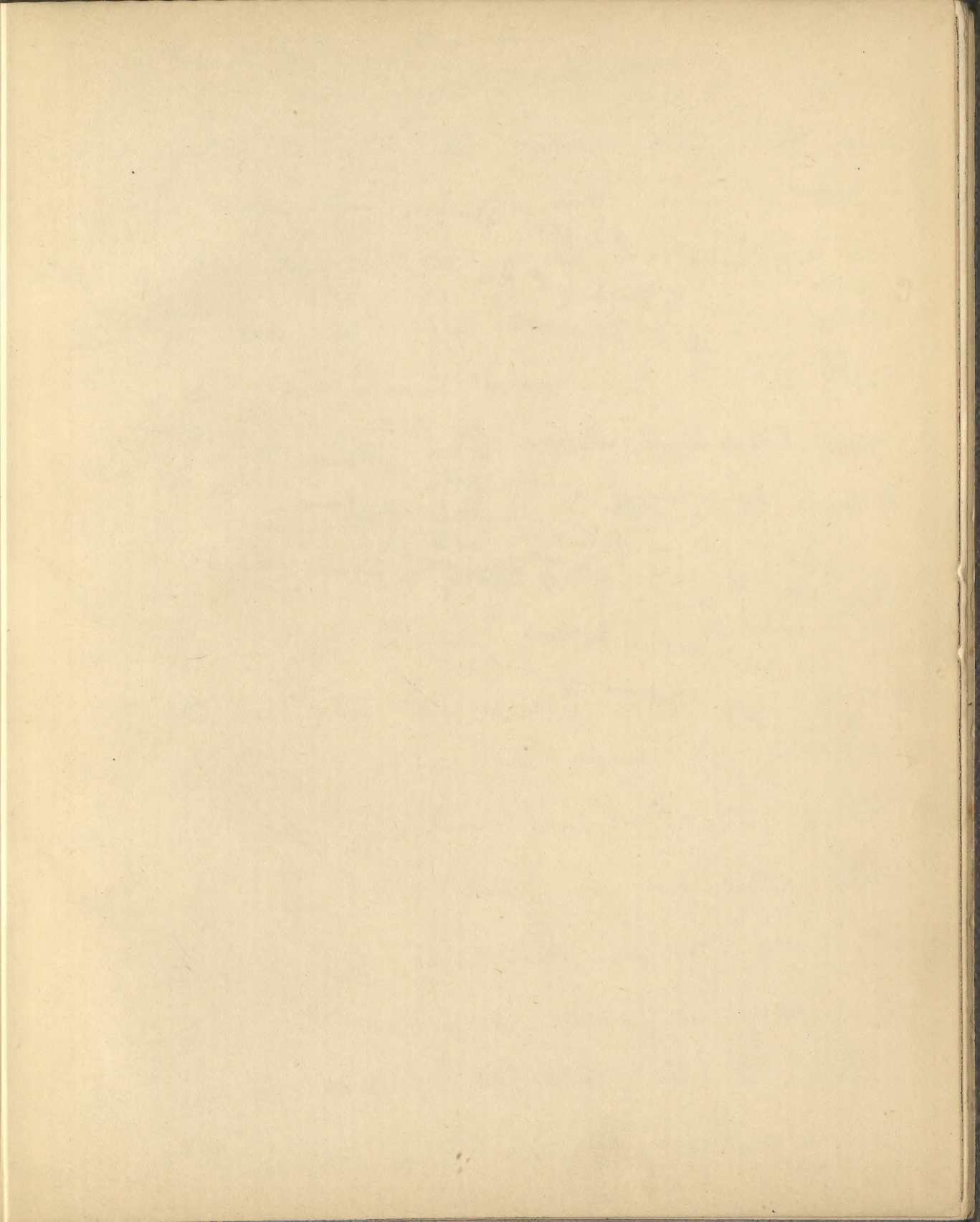
4315



274878

4315.





Contemple designed 326 Delicately 330

376 Jethu drawn on the bank of the River.

377 Jethu was with the Roman.

401 Roman Legions withdrawn from Britain.

410 Rome sacked by the Jethu 3rd time under Alaric.

449 King of Kent - 455
Rome sacked again by the Vandals.
597 Conquest of Ethelbert.

731. Bede's history.

787. Northmen by making.

Chloris 481. 571.

Lecture R.C.M. Roman term 1888



(1)

You can't expect to understand the marvellous extent of the growth of music in modern times, if you don't realise the total absence of art and civilisation in the so-called dark ages. I suppose you ~~know~~ most of you know something of the collapse & decay of the great Roman Empire. In the days of its glory it reached from the Scotch border, over England, what now is France, Spain, Italy, Turkey, ~~and~~ ^{and} ~~since~~ ^{since} Asia Minor, part of Africa, and various states which you have scarcely ever heard of. And in every part of its government was organised with a system & regularity which is more amazing the more we learn of it; and social life developed up to a high pitch of luxury & civilisation. But it got rotten like an old tree, & fell utterly to pieces; & the hordes of savages which lived upon its borders swept down upon it; & murdered & robbed, & destroyed towns and demolished the fruits of the earth, till the people sank into savagery & the land into ^{wastes} ~~barrenness~~ & endless

Condition of Europe
in the middle ages
rendering art
almost impossible.

The Music
of Savages.

(2)

shelters of ~~valley~~ forest. The Villages of the Romans disappeared,
& people ceased to live in well built houses. They spent
their days in fighting & their nights in huts & shanties;
and the arts which attend upon a decent ^{a fairly peaceful} mode of life
simply disappeared.

Under such circumstances you could hardly
expect that there would be much Music in the world. The
people who live in wigwams & mud huts, don't keep grand
concerts, or organize grandiose parties. As a rule their
Music does not get much beyond the howling stage, & the best
you can hope for is some kind of wild chanting of the
deeds & virtues of their heroes. Such as the savage old
Norsemans. Icelanders delighted in about the time of our
King Knute & Harold, & the Irishmen in the days of
Ossian (Oisín) the son of Fionn, & the same kind of Music has been
continued to our own times by the professional story tellers of the world. ~~Music~~
~~continued to our own times by the professional story tellers of the world.~~ ~~Music~~
~~continued to our own times by the professional story tellers of the world.~~ ~~Music~~
to get some impression of such a state of society as there was from
about the year 400 till near 800, the time of Charlemagne
you will see that any advanced kind of Music was pretty much impossible.

Before ~~Scatter~~ ^{beginning} ~~the~~ ^{the} ~~demise~~
 Before ~~Scatter~~ ^{making} ~~the~~ ^{begin}
 the cause of ~~antique~~ ^{some} ~~might~~
 be compared to ~~foot~~ ^{marked} ~~upon it~~
 of a human race found the determining
 of such things quite a hard as
 the art of computing. ~ the
 developing standards of measurement.
 establishment of a foot portion of the
 But ~~happily~~ ^{for us} a foot before our eyes:
 work had been done before our eyes:
 & the ~~fact~~ ^{at least} left in a ~~lyre~~ ^{some}
 side for which ~~some~~ ^{some}
 early ~~Mythen~~ ^{labours}
 Foreyard died 597. ~ some
 Bonhill 613. ~

Clon
 Childish - a ~~photon~~

Silken says of the time

"It would be difficult to find anywhere
 more vice or less virtue."

One of the most ~~find~~ ^{find} ~~time~~ ^{time} in the
 history of the human race.

Gypse
 Attika

The only places
 where ~~Muse~~
 had a chance
 was in ~~Churches~~
 & the abode
 of ~~Prose~~
 people attached
 to the Church.

Barbarous
 State of
 Society.

Peoples lives were too savage, & their dwellings too filthy & unsanitary.
In fact Aristotle's music seemed to have disappeared off the face
of the earth. . . Almost the only places ~~where~~ ~~for~~ ~~for~~ ~~for~~ ~~for~~
~~that~~ where music could go on was in the Christian Church.
And Christianity in its full application was ~~not~~ for a ~~very~~ long
time very limited. When you read of such people as Clovis
and his infernal family & descendants ^{& such people as Fredegund & Brunhilda} being called Christians,
and read of at the same time of their promiscuously
murdering their nephews & their nieces & their cousins
& their aunts, & committing all the most revolting &
barbarous brutalities you can imagine, you realize that
Christianity had not yet a very civilizing hold on any people
beyond the circle of the clergy. And it was among
the people that were closely connected with the Church only
that tradition of music lingered on, from some source
that we cannot be quite certain of. But it appears
very probable that some simple forms of melody were handed
on from generation to generation in the Christian Church,
which had been adopted by Greek Courts & Greek priests

From
Ledy
Christen
Mun

Enter
above
of what
2 all the
recovery
with power
for writing
don't

11

the from Greek Music ^{or from some Jewish traditions} applied to the early Christian hymns, & 14
panages of worship. The Romans had not been very
great at Music. & what Music they had was imported
the other Arts from Greece: & the principles of their art
were quite like ours. In there was nothing of the early
Christian & borrow a work from both Greek Music. But ^{or the traditions of the Jews}
as far as we can judge they adopted with at much concern
since the system of Mosley ^{& the names (though they applied them wrong)} which had been in force among
the Ancient Greeks. But in the dark times we are now
considering they had nothing but tradition to go by. They
~~it is not interesting to think of these early~~ had positively
nothing of the kind and one useful continuance we have
endeavored to help their memory as to learn what they were
brought to. They positively had not even the means to write
down 3 notes of the scale of C ^{in any way which made it practically readable.} in a row; & to
~~distinguish between one note and another~~. They had nothing
to distinguish a ^{semibreve} from a quaver, or a bass note from
a treble one. Everything of which our huge Monument of Modern

Massachusetts
State of
New York

Andrew

Musical customs have to be continued; & they have nothing to begin upon
but a few short successions of notes, of a barbarous but picturesque
kind of tune or two, which have been handed down
entirely by ear from one generation to another for hundreds
of years. It is not uninteresting to think of these old
half savage folk handing on their strange little bits of tune
from one to another, & just keeping the sparks of art alight.
If ^{in these days} we had nothing but ear to go by, I expect in two or
3 generations "God save the Queen" would be just a trifle
difficult to recognize. But in those days people had little
to distract their attention, & a few simple tunes were then
all in all. The first steps towards fixing anything particular
~~as a standard~~ ^{Ambrase} ~~were taken by the popes~~ who is commonly known as the great
who was Archbishop of Milan (then the
~~who was Bishop of Rome~~
(Capital of the Western Empire) as early as somewhere about 375 A.D.
before things had quite got to their worst in ^{Western} Europe. His object
was probably to prevent the old traditional music from being corrupted
or changed in the handing on from one generation to another.
and he is said to have made a collection of the tunes which

Gregory Van 520
 Pope 590 - 604

Andrew

Wicks

Adrian

Andrew Page

1. Book I. 2. Book II. 3. Book III

3. Book IV. 4. Book V. 5. Book VI

5. Book VII. 6. Book VIII. 7. Book IX

7. Book X. 8. Book XI. 9. Book XII

9. Book XIII. 10. Book XIV. 11. Book XV

11. Book XVI. 12. Book XVII. 13. Book XVIII

13. Book XIX. 14. Book XX. 15. Book XXI

It was some Pope Gregory.
 not certainly the one
 known as the great.

Callixtus

Gregory

Gregory

Gregory

Gregory

Gregory

Gregory

Gregory

Gregory

Gregory

Gregory

Gregory

were in use in the church of his time, & establishing a certain
number of scales or modes, after the manner of the ancient Greeks:
which were the accepted & the regular music of the Church -
The modes which Ambrose gave his sanction to ~~were~~ ^{were} those which
have been ever afterwards known as the ~~five~~ four Authentic
modes. Beginning on D, (Dorian) E (Phrygian) F (Lydian)
and G (Mixolydian). From which you may conclude that
the amount of music was rather ~~limited~~ limited. The so-called
Tones or Tunes said to have been collected by Ambrose were
the Church melodies & the Psalms, & the Ancient Hymns of
the Church. His scheme was enlarged in the same
time a ~~couple~~ ^{couple} of hundred of years later by Gregory, known commonly
on the first - Who was Pope from 590 - 604. He
added ~~to~~ several more scales, which are mostly known as the
Ecclesiastical scales, & differs chiefly from Ambrose's by having
seven Tones in the middle - & it also included a
rough way of putting music on record by writing, & added
several new tunes for hymns, Antiphons and other portions
of the Church service. And the whole amount of the collection

Illustration -

c/ The plan (back of the

Vignette a present in

the Roman period

(This and the
Museum not depicted)

by

The old plan of

Salon Regnier

Figure
Museum

Antiquary

Sketch

copy

Museum

d/ The "maison de l'ave"

on the way to Beaumont

on the road

Finding site

the 1

with the

Museum

e/ "Nos jours vivants"

as depicted in Diaphany

by the original

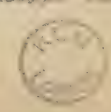
(copy by
Museum)

e/ Le humble fermier

from Hubertus Schenckel's Museum

Musical notes put together were described by the name of Cantus
Planus, which we translate by the familiar ~~name~~ word Plain
Chant ^{or Plain Song} And as you know it has continued to be the
accepted music of the Roman Church till our time. You
generally know the old tunes by the name of Gregorian, because
Gregory's larger scheme came to be used all through the
widely spreading Church of Rome in all countries. Ambrose's
^{or more limited} earlier music was only retained in his own diocese of Milan,
and there I believe you may still hear it, after nearly
fifteen hundred years have passed by.

It is pretty obvious that the first step necessary for the safe
preservation of any kind of music is to find ^{an} some way
of writing it down. The Greeks and Romans had
some scheme of using the letters ^{of the alphabet}, which is the ultimate source
of the letter names we give our notes. But this is
obviously not a very convenient or practical way of recording music.
Very early in Christian times people began to try & devise something
which should express it more satisfactorily. The earliest device

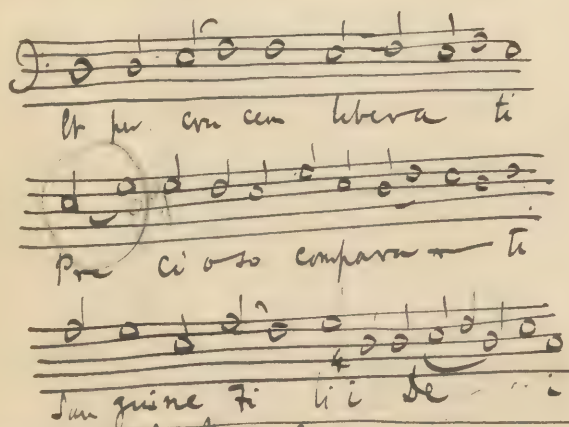


Neumes

The original
was found
in the

The following from Courmarchais facsimile
of a ms of the 9th century of a "Prose des Morts"
in the Bib. Nat. de Paris.

Et per crucem liberati
Preciosi comparati
Sanguine filii dei



"God save the Queen" in Neumes

God save our precious Queen

Long to reign over us

which has come down to us is the system of Neumes = α
 these are the actual origin of the notes we use. In fact
 the whole ~~process of development~~ ^{development} of our ^{present} staff system from them
 is delightfully clear & continuous. And we can trace
 almost every stage of the process. The system consisted
 in its primitive simplicity of a number of signs which were
 written over the syllables to which the notes were to be sung.
 In this kind of way. *Celi' celorum laudate Deum*
 The most important of these signs were the 'Virga' such
 as we have over the first word; ~~the sign~~ which represented
 a long note - a 'punctus' • or "dot", which
 represented a shorter one. A 'Podatus' J or J , which
 represented two stumpled notes to one syllable; of which the
 2nd was the highest. A 'Climacus' J J J , which
 represented two stumpled notes to one syllable; of which the
 2nd was the lowest - as in the first & last syllables
 of "laudate" above. ~~the~~ A 'Scandicus' which represented
 3 ascending notes, stumpled to one syllable, J J J , and
 a 'Climacus' J J J which meant 3 stumpled notes descending.
 Antiphona. Psalms. Magna. Parva.

Neumas

The Neumas also consist
from - different MS.

History

indip. li

as regent

part

and only

any difference

as regent

the rest

to be

in the

to be

as part

to be

f

9
This system was obviously very crude & imperfect. You couldn't tell the exact pitch of any of the notes - Nor whether they were meant to rise a tone or a third or a fourth -

In fact it was chiefly of use to help the memory of a singer who had already learnt the tune ^{by heart}. And for us in these days it is utterly impossible to make out for certain exactly what the neumes are meant to represent, unless we can find the tunes elsewhere; or something to test the neumes by.

The first step in making the signs more definite was to draw a ^{single} red line across the parchment of the ms ^{line} and to put a little E at the beginning of it. This ~~was~~ ^{line} then represented the F on ~~the~~ ^{our} bass staff; and the neume signs which were written above it were notes above F & ~~signs~~ ^{signs} below it notes below F, & the writer endeavored to express the ~~staff~~ distance they stood from F by putting their signs an exactly similar distances. This of course improved matters a great deal. Though there was a good deal left to guess work. The next step was to add a yellow line a good way above the

G G

The yellow line
 added to
 represent C.
 The two
 black lines
 at the end

My
 of the
 for
 of the

I have
 like for *
 the
 new
 more

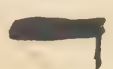
10
red one & to call it C - & that was our middle
C. And by that means the guess work was still further
reduced. In course of time two black lines were
added, one above F, and another above C; & by the means
a staff of a kind was arrived at - a four line staff
as you may observe, with middle C on the next line
let me from the top, as is our Tenor clef. Where this
had been achieved the pitch of notes was no longer
an uncertainty. They wrote their Neumes on the lines
and between them, just as we do our notes, and
the form of these Neumes began to get more like the
class of notes we use; & the letters at the beginning,
of the lines like our clefs. [*] In respect of the
length of notes you must remember in this connection that
there has always been a curious tendency as time goes
on to use notes of smaller & smaller value. Our
long semibreve was one of their shortest notes, & our "minim"
was for a time their shortest. For "minim" is the Latin "minima"
which means "smallest".

+ 1/2
(all the
1st)

(Charlemagne 742 - 814)

Hubert Music Encyclopaedia - Notation Organ Diapason.
date from ca. (840 - 930)

Hubert
system of
notation
ca. 840
- 930 -
on organ

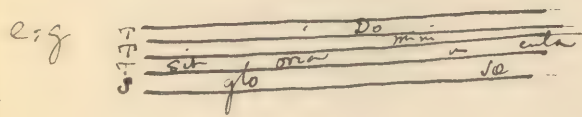
The note into which the first "neume" passed was a note
no longer used - The "large", which was after the
fashion . This was derived from the "virga"; ~~the~~
by the chance that the scribes enlarged the head. Perhaps
to make it clearer. While the "Punctum" or dot descended
into the first form of the ~~line~~ ^{line} ~~Power~~. ■. And some of the
strange complicated figures passed into the ligatures. On the
other hand the letters at the beginning of the lines got more
& more formal & conventional. The letter f was added to
define the line ~~above~~ the same distance above C, that C was
a line f: & the basis of our modern system was nearly
complete.]

But I must put in 3 way of parenthesis some experiment
in notation which for some shorter in course of time, &
though practical enough at starting did not develop into anything
further. One of these is said to have been invented
by Huebald, a ~~German~~ ^{of St. Andrew} Flemish Monk of the 10th century.
His idea was to rule a lot of lines and write

Handwritten
system of
notation

See further on (p. 17)
of notation
unwritten
Cyprian

the syllable to be sung between them - Putting Do, or
 I at the beginning of each space to denote "Dones", or
 "Semitones" - (The semitone appearing to refer to the interval
 between I & 2 upwards, from I not from 2.)



You could then

draw as many lines as you like, & make a certainty
 of ~~the~~ relative pitch of the notes. And then was
 yet another plan which was used some afterwards, which

consisted in drawing a set of staves of a great number

of lines, & writing signs on the lines only. This.

Arrangement of lines has obviously a great likeness to
 our staves, but I don't think it was the system which
 developed into ours, though you may call it a ^{relative} ~~relative~~

of our system. The Neume system it was which

was the great grandfather of all our notes & staves:

& passed by regular steps from ^{signs} ^{with nothing to mark the pitch} to signs with a
 line ^{where marking from staves} & then with more & more lines, & finally with notes
 of relative values in the place of the original signs.

Howard
M. L. G.
on the
days

Adm. Hoffman, the artist of the fall
Hoffman's collection, 912 -
Oct. 9 (long) Room of the

Howard
off

Chandrasekhar, the artist of the fall
offering the name of the fall

to the artist
on the
the artist of the fall

Micrologus de disciplina artist. Mexice

Guido d'Arzo.
about 1000 -
1050 .

See 114

13

These early days are terribly full of Theorems; & a confusion
of devices for describing on paper the various necessary indicators
of musical time, pitch & so forth. & some of these
devices were fearfully complicated; so I intend to spare
you as much of it as I can. But it is ^{but fair} ~~necessary~~
~~that you~~ to the memory of energetic & ingenious workers
in the field of our art that you should know their
names. Humbold I have just mentioned to you. He
was famous for devising not only the scale I described, he
also for dividing the whole scale of the musical system
into what are called tetrachords; which
are groups of four notes; always consisting of three
tones & a semitone. He is also famous for his
connection with Descartes, of which I shall have to
more to say presently. Another very famous Theorist &
Musician was francesco d'Arezzo; who wrote a book
called the Micrologus. ^{written about 1024} He is said to have invented the
system known as Solmisation; which is the application
of regular names to notes. These names were as many of

Grades
Examination

Prose for
See notes

The handwriting

you know derived from a Latin hymn of St John the Baptist,
 in which Guido happened to notice that each several line
 began a step higher, & therefore adopted the syllables which
 happened to be familiar from their association with the tune.

Ut quænt lani

Resonat filius

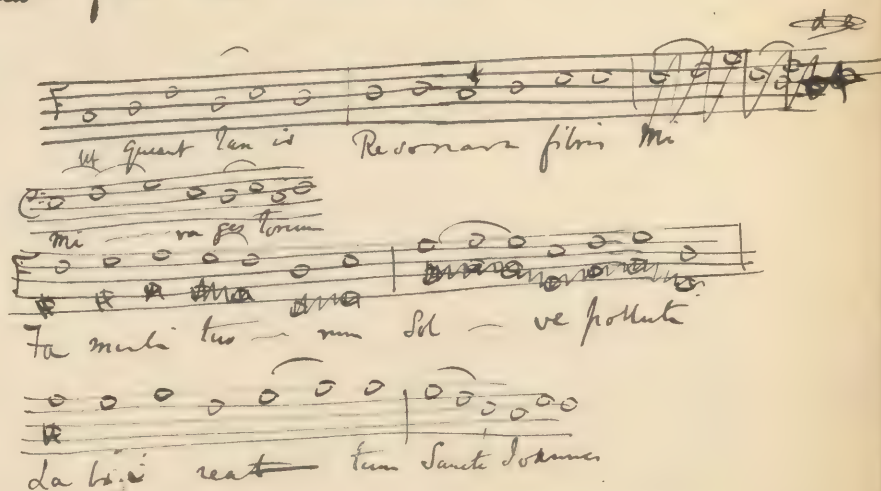
Missa pistorum

Famuli tuorum

Quia polluti

Labiis reatum

Sancti Iohannes.



You see that by the process you have only six notes named - & that is all that was recognized for a long while as requiring names. People did not carry the names up to the higher octave,

but contented themselves by mapping out as many notes as deemed to be needed for musical purposes into groups of six notes which were called one another.

The lowest hexachord began with the f at the bottom of an bass stave which was called f ut - and the second began at the C which, which being 'fa' in the lower hexachord was called also ut at the beginning of another; & was therefore known by the form name of C fa ut. The names

set more complicated & more comical as you go on upwards. C of ut fa sol la ut.

The complete
trade of funds
time -

Oregon Drafting
- paid with funds (3)
- 5th or 4th

It must be noted however that American
men are, there is feeling at the
concurrent operation of 3rd & 6th
4. Should be true they say
the 5th & 4th are correct -

There is a
like to find
trading only
provided
for trading

to

Oregon
of descent

15

And the highest note of the scheme was the E in the top space of our G staff. From f at the bottom of the Bass staff up to E at the top of the treble staff was then considered sufficient scope for human voices in those days.

Now you must note that the original Music of the Church was all of one part. Pure melody that is, entirely without harmony. The Ancient Greek scales from which the Church system was derived were all contrived for effects of melody; & their variety lent itself to variety of melodic effect; but they were not suited for harmonisation, & very little if any harmony was ever used by them. The place where any harmony was most likely to occur was always at the close of a phrase - such as the end of a verse of poetry, where an accompanist might put in a fifth to enrich the last chord. In the use of the Church it appears that from early times it had been common to accompany the last step by his one of a melody with the third below - so strengthening the cadence. This process appears & here been the practical invention of the third end of the wedge. and in course of time Musicians began to add fifth & fourth to the melody in other places besides the end of the passage. This process was called of accompanying a Plainchant tune with another interval was called Organizing Diaphonia, Sung, or Organum. & the

~~Section~~

Organ
Staff

Position
source
of the
interval
Organ

Huckel also describes another kind of
harmony which was arrived at by
one voice's stopping still on one
note, while the other ~~etc~~ went about
according to the exigencies of the 'pleinsang'.
This was evidently the earliest recognition of
a pedal in serious music. It must
have been used as a drone in popular
music long before.

Harmonies
of the
organ

performance was called Organising. To moderns this kind of music appears either frightful or utterly ludicrous. But it nevertheless is the proof that it was the earliest form of harmonising a tune. and out of it have grown all our marvellous development of modern harmony. It appears to me that it may have occurred in this way. As human voices vary in pitch it is ~~impossible~~ ^{impossible} for all kinds of voices to sing a tune together. A ~~high~~ ^{moderately} high voice & a low bass may sing it in octaves, but what is the mean while between of a tenor. The natural instinct of a badly organised singer appears to be to ~~pitch~~ ^{find} a position or pitch which will conveniently join a scale ~~making~~ ^{accommodating} to the pitch of the principal tune. So if a tune started on C there would be nothing in either of the scales of F or G conflicting much in ~~upward~~ ^{upward} times rising upwards. If you began your accompanying tune on a third the third of that scale would disagree with the fifth of the principal tune scale. If you began it with a sixth the third of that scale would disagree with the ~~second~~ ^{third} of your principal tune scale. So one of these pitches was inevitable - & when men looked for an intermediate pitch to sing their tune between the principal voice & the bass singing an octave below, they chose a fifth or a fourth, & in both cases sang nothing but concentric fifths throughout. Of this kind of music Hubald was the preponderant & describer. By Guido's time ^{the standard of Hubald} ~~it~~ had been improved upon to a certain extent, & a kind of clef was recognized in which there was more independence of the melodic. Though they still sang, more ^{step by step at the same time.}

Notes old of
undefinite values

No regular
relation with
the day &
short notes

If one is only
regarding the
society in
the case

in fact it

One may see
the history
in 1881
now like
distinction
in the
importance
of the old
values

After the highest note of the scheme was ~~at~~ ⁱⁿ the top of the range our chance
from ~~it~~ ^{it} was considered sufficient for human voices to sing in those days.

Even in funds was there
~~we have now got as far as being able to tell what a simple~~
~~language of melody is when we see it on paper..~~ ~~That~~ ~~there~~ was still
no provision made for enabling any one to tell what length the
notes were to be. It is true some of the Neumes were supposed
to represent slightly different lengths. The 'virga' was longer than
the 'punctus' as I told you. But the relative lengths
were extremely indefinite. As a matter of fact notes were
supposed to be all of much the same length; & there was no
division of bars nor any kind of rhythm. In fact nothing
is more essential to the true effect of Gregorian & Ambrosian
Chants than to get rid of the idea of rhythm altogether.
If a ~~virga~~ priest in intoning liked to make one note
a little longer than another he was quite welcome to do so;
but he only did it as we do in reading or reciting poetry;
he might interlards, or make tempo rubato; or amuse
himself there. but the idea of establishing any regular
relation between the lengths of the notes was quite alien
strange to the ideas of these early musicians - And a long
as they only sang in melody it did very well - & rhythm

Adding new
found the
time
main text
regularity of
note volume

From the north the
yellow water of the
river is not yet
in the river before the
times

From the
Chopra
and Chopra
Memorabilia

Canter memorabilia
partly with the
middle of the 12th
century

Also Compendium di discantus.

would only have destroyed much of the solemnity of the effect.
But when they began to add another part to their times, in a
way that I shall have to describe to you shortly, it became
imperatively necessary in no long time to get some system into
the irregular lengths of the notes. For if two clerks were singing
together & each had his own notion of where to pause &
when to go on they very soon got into confusion, which even
their untutored ears found to be at least unsatisfactory.

Very soon after Guido's time theorists began to fix their attention
to this important matter, & the first writer who is said to
have described the system is Franco of Cologne who wrote
a work called "Cantus Mensuralis" or "Measured Song"
about the year 1060. Just before William the Norman
came & put an end to the Saxon rule in England, & took
possession of our island. Franco ~~in~~ appears to
have only known four different classes of notes.
The large, the long, the Breve & the Semibreve.

By which you may see that the shortest note they used
was the same as our longest. For we certainly use the
Breve very seldom. The Minima was not added till later.

Ly staves also derive from Neumes.

Relative values
of notes all
the more
essential because
of the absence
of bar lines

c	sol fa ut
b	fa mi
a	La mi re
g	Al re ut
f	- fa ut
e	La mi
d	Al re
c	fa ut
b	mi
a	re
g	ut

For the same
relative values
are valuable
according to
the signature

The "Model"
in time

at the

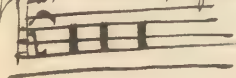
Signature

When there were 3 days & a Long it was called

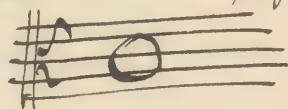
"The great mode Perfect"; & when there were 3 Breves
& a Long, ~~it~~ it was called the Lesser Mode perfect.

The mode in respect of the Longs & Longs was indicated
by the rests; & ~~the~~ in respect of the Breves & Longs
by the round O, or the half round O. C

great mode perfect



great mode perfect. ~~great mode imperfect~~

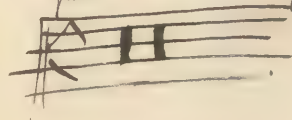


~~great mode imperfect~~

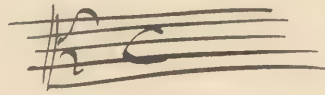


Duple times were called imperfect

great mode imperfect



Lesser mode imperfect



So there had to be a distinction both for the Long notes & for
the lesser ones. One of course they might be

mixed & will be made equivalent to times of 3, 9, 6
or so.

Francis of Cologne was one of the most important of the early
theorists, & his discourse shows a very great advance on the
standard of Art of Guido's time. His discourse upon
Descant shows that the practice of using independent parts had

Frans -
Descent.

His ...
interval.

Frans classifies ~~the~~ ^{consonants} into
perfect, middle & imperfect consonances -

Perfect are Octaves,

~~Imperfect~~ ^{Middle} = fourths & fifths -

Imperfect = major & minor thirds -

He put ^{several} ~~into~~ still among the dissonances.

Consonance
f/f

Consider the relation of the
to the modern position
- the use of imperfect
dissonance

been generally known long before his time. He discusses
wisely upon the nature of ~~these~~ intervals, & even regards
the third as a consonant one, which is quite a new idea!

and what is more striking he announces his objection to
consecutive fifths. Considering that the past music of a hundred
years or so before his time had consisted almost entirely
of consecutive fifths this is a great advance to have made.
though I must ^{remind you} ~~show~~ that it has never been very strictly
~~observed~~ even till modern times - & it always
strikes me that among the old composers for some hundreds
of years there was ~~also~~ a lingering tenderness for them;
which is even observable in the compositions of such great masters
of a later age as Palestrina; Boyce & aasso.

The point of transition at which we have now arrived
is a very important one. Something ^{musically} similar to the
transition of notation from runes to notes - And though our
guessing about it cannot be absolutely confirmed, ^{the progression} ~~it~~ is almost
reduced to a certainty. The source of this independent descending

The manner
— and
Controversy are
developed
—

The ground
of D. of Henry
with Descartes

P.

"
Cartesianism
a matter?

Cartesianism
a matter

appears to have been the practice of the discanters of adding
fancy notes to the part they were adding above the plain
chant. The plan was for the priests to sing the plain
chant melody below, & the discanters (descanters) to add
their harmonies above. In course of time the
descanters felt the possibility of making the dreary
singing of fifths a further more interesting by interspersing
new notes, in accordance with their feelings at the time.
The effect was found to be so good that Musicians
seriously took the matter in hand, & the treatment of
the new part began to be more systematic & dependable.
And by this means Diaphony passed into Descant.
But it still continued for a very long while to be the
practice to recognise the two kinds of Descant - viz that
which was ~~improvised~~ done ^{improvised} by the singers, & that which
was written by the Musicians, deliberately - & the former
was known as the "contrapunctus a mente" - The counterpoint
made out of the fancy of the singer, & the "contrapunctus a penam"
the counterpoint from the pen = that which was written - &

Always with which to notice how reforms are
 usually treated with pious hypocrisy: De Muriis
 first thereof says "I magnus abusus, magna ruditas,
 magna bestialitas et cetera summatim pro homini
 cupra pro leone. Sic enim ~~confunditur~~ cuncta
 confunduntur, ut nullatenus una distingatur ab alia."

1st half of
 14th century

Speculum Musicae -

John Gower.

1st of the treatise

with initial B mi

1st half of
 14th century

1st half of
 14th century

1st half of
 14th century

don't forget apropos of that, that quintus was not mounted there.
 From the descent, which is its first beginning, sprang from the
 form of the organ, is developed all the structure of our modern harmonic
 systems. So the two part form of descent was in course
 of time added another - and the composition was then called
 a Triplum, & by degrees composers found out how to add
 yet another part, which made it a Quadruplum - & they
 by degrees got more secure in the management of the parts
 & more ^{musically} logical in the sequence of their harmonies.
 And the history of the word descent also is not without
 interest. Originally it meant the free part which was
 added above the regular ecclesiastical "plain chant". Then
 it came to be applied to the class of two part composition;
 & when polyphonic music had developed to a much ^{higher} ~~more~~
 stage of musical perfection - as in the time of Palestrina
 & Byrd - the name 'Descent' was kept for the
 upper voice only - corresponding to the ^{treble} ~~treble~~ in our group
 of voices. Moreover the literal descent of the

Daffney
 a
 Street

Cont.
 piano.

great compositions of the golden days of polyphony of Palestrina & Co
is still traceable in another important particular. The greater
part of ^{harmonised} music up to the beginning of the harmonic school was still
cantorial just as at first, by adding parts to a firm melody.

Such as the diaphony was arrived at by ~~adding~~ joining the
principal melody at a different pitch, & descent by adding
a more or less independent part to the chosen melody:
is the latest forms of the order of choral art the
parts were added around a firm melody: with only
the difference that great latitude was allowed in its choice
in the early days of course it was a ^{recognised} Church & tune; but
in course of time all sorts of tunes were used as the central
thread - some very secular & lively ones - But always
put into long notes - & even in these days we still
trace Counterpoint by the same system - & the Counterpoint
you still see ^{in learning the hands of art} as do were the liveliest descendants of the
old plain Chant upon which people built a ^{Heckel} day of parts of
Arygo.

~~The~~ Musical organ seems to have shown itself most ~~the~~ strongly

Memo

Progressing

in the

North

of France

the

country

The Montpelier MS

Some of the composition date etc

The
Lyon from about 1100. The
evidence of the composition ~~name~~ seems to
be the Lyon - ~~the~~ We are ignorant
of when Sam & we are not sure

Playing Some of the composition
I have seen him with
any composition of the Pardon the first. He was
after him came Pardon the first. He was
but he was called Pardon the first. He was
(singer) Pardon the first. He was
a dedication and present in the Montpelier MS.

his composition are present in the Montpelier MS.
They were after him came Pardon the first. He was
Following the middle of the 12th century. Of his I have seen no composition.
about the middle of the 12th century. Of his I have seen no composition.
Contemporary with him was - very important than
Jean de Garland called Walter D'Origny. And what
important of them - some
of which are not
for sale

at first in the North of France & the Netherlands. The latest researches have unearthed a number of compositions, of more or less crude description in various old French manuscripts. Notably a MS. belonging to the library of the Medical Faculty of Montpellier - from which Courtemacher has had facsimiles made. These are said to date from the 12th & 13th centuries, & establish without doubt an earlier school of Compositors than was supposed to have existed up to the last few years. Paris seems to have

been the principal centre - & it appears that there was really a school of Music there in those early days; & many of the most famous Musicians were attached either as Discanters or as Organists to the famous Church of Notre Dame. Among the most famous of them was Aélin (called Optimus Organista), Pérotin - Robert de Salillion & c.

The famous early English theorist & composer Walter of Odington was also a scion of the Paris School. - Which seems to have flourished for several centuries. And it is not unlikely that the great outburst of Musical vigour which displayed itself in the neighbouring Netherlands received its first push from

Pam. the
13th century -

and 7 Frederick Compton

On looking
at the
intelligent
above

the Parisian centre. Paris at the time we are considering
was a great centre of all kinds of intellectual activity;
and this is all the more notable as the time was one
of extraordinary advancement & healthy ~~and~~ mental vigour in other
countries besides France. The 12th Century was the century
of Henry II, one of the few attractive & interesting & really able
Kings who ever sat on the English throne; & the number of
highly intelligent & active people he had about him in the
country is really amazing when one thinks how long the time
is off, & what dreary dismal ~~bits~~ bits of history lie between
that time & us. If when one reads any of the writings of
that time the ~~the~~ vigour & freshness of thought strikes one as
much more modern than the writings of more ^{than} a hundred
years later, & much more civilized. And this was the
time when Paris with its ^{then} University was described
as the modern Athens; ^{when Peter Abelard lectured in its schools} & the number of its students was
described (figuratively) as greater than that of the ~~the~~ Citizens;
& Philip Augustus had to enlarge the boundaries of the city
to provide fit lodgings for the swarms of scholars who flocked
there from every part of civilized Europe. And this was

Next time
after the
13th party
there will be
birds in
the nest

While
Lemon
Lake was
open in
history
Lemon
was in
going ahead

also the age of Perotinus and ~~Leu~~^{Reinbert} de Sabillon; & Music
like other arts & ~~the~~ philosophy was in great force in the
comopolitan city. But ~~it just as in the~~ evil times
passed over France & Paris after this one outbreak of
well being, & the ^{cultivation} ~~study~~ & promotion of Musical art
passed northwards into the Netherlands; & especially the
provinces of Flanders & Hennegeau, where the traditions
of the Parisian school seem to have ~~long~~ continued in
vigorous growth. But there is a long interval
before the crude & halting management ^{contributed} of Art which
we have seen ~~is~~ struggling along in the 11th & 12th centuries
blossomed into anything Musically mature; & in the
mean time ~~indications are increasing~~ that secular Music
was evidently making great strides in the Northern countries;
& at a time for as the examples of secular works became
more & more plentiful - And we may be sure that
much of the most important work of advancing the art
and material of Music was done under the genial &
unrestrained conditions of secular invention. And we must
turn aside for a while to see how the secular Musicians, &

Trista m...

from

as

Empire

settled

love

Tristram

poets are getting on a little while back that the condition of
I pointed out before - Europe was ^{for the most part} fearful in the ~~century~~ centuries prior to 1000 AD
that any kind of ^{artistic} music was almost impossible outside the
limits of the Church. Few people except Church men had the
quiet and leisure for cultivating art; and almost none but
ecclesiastics could read & write. So the Church had a
monopoly of ^{literature} art for a long while. But as the turmoil &
confusion of Europe settled down into more orderliness &
well being; & people began to live ^{settled} more peaceful and domestic
lives the arts of peace came into ^{cultivation} life; & the growth of
refinement of mind & manners expressed itself in poetry
and music - And in those early days poetry & music
went much together. The same century, the twelfth, of
which I have been speaking before in connection with the
Parisian "school of music", was that which saw the decline
of such poetical & musical efforts in the works of
the famous ~~the~~ troubadours, & trouvères - such as the
Châtelain de Coucy, Richard Cœur de Lion, Bertran de
Born & Guillaume de Cabestane - And the ~~same~~ early part

~~Lyons~~

Early
under

Under

Man of
Tombstone
Lith

of the next century brings us to Thibaut of Champagne and Adam
de la Halle ~~Halle~~ ~~Halle~~

We can just trace the existence of secular music back
even to before Charlemagne's time. But most of the examples that
have come down to us are such things as might have been
used or contained by Ecclesiastics - such as lament of
the death of great heroes - ~~but~~ such as Charlemagne
himself, & the ^{warlike} Abbot Hincmar, his natural son; & letters of
Petrus Abbot by Hincmar & so forth. But these do not
represent the genuine secular music of the irrepressible &
irrepressible folk, & of that we do not get much till
we come to the Troubadours and Trouveres - And then
we come to a land where the word is that part of Europe which
first arrived at prosperity and well being, namely Provence.

(See 'Secular Vocal Music' page 4.)

Troubadours 1087 till late in 13th century.
This music giving itself from the characteristics of the Church modes
and becoming definitely rhythmic - This last point being
one of most especial contrast & importance.
Troubadours lyric poets rising mostly from the South.

Illustration

X

Tam com ja mura

3/4 part by for Adlan de la Helle

"Guen de Riba & Mura" (sing)

y "Riba Mura" for the same, sing, Mura Mura

c/ } m

d/ } 2nd degree by Mura of { Mura
Mura

~~y "Riba Mura" for~~
A large of Mura (Mura)

Consequence says all the pieces in the Montpelier book are
prior to the XIVth century. There are 340 pieces
in it. The MS itself was written in the

14th century. Before it was examined in

the present century only about 136 pieces of Mura prior
to the 14th century were known at all in the world.

Tombadours.

William of Poitiers.

Guillelmus de Cabanac.

Bertrande de Born

Moncalm

Guiraut Riquier

1087

30

1087

1087

(Amorant III destroyed Provence in the beginning of 13th century -)
Japlan, or Menestriers, belonged to the same branch

but were the lower branch of the art, & belonged more
to the people level. Carried tunes & stories

about. had regular rules. The troubadours.

Their fields: & centre in Paris.

Trouvères - more epic, & also play writers - Centre more
northerly; & period rather later. ~~Note~~

Philbert Count of Champagne & King of Navarre.

Adam de la Halle, of Arras, is Picardy.

Walter Map

Christian de Troyes.

In France. Minne-singers & Meistersingers.

The former of the noble connection

The latter of the bourgeois & people.

1260

(Appendix of the
Mimner for the
Dance -

The consideration of the Domesday work in the other two books
require to be very considerably enlarged in view of their
importance there in developing harmonisation. It appears from
the Domesday of Montpellier that they must have made a special
study of this, & cultivated the ~~other~~ form of the Chanson,
in part with some success of their times. It appears
to me that they laid the way or laid the foundation of
the Chanson, ^{in part} ~~maintained~~, which appears to have been a
favourite form of art among the Netherlands. (Compare
Pesch, ~~Long~~ ~~last art~~) In the Montpellier books
there are a great number of 'part songs' which are
most likely by Domesday. They were ~~developed~~ developed
on the same principles as the Ecclesiastical "descant" &
"triplines" & "Quadruplines". The principal time being
in the Domesday, & others added. The plan seems to have
been literally (in some cases) that two (at least) times
were sung together. The composer took one time that
he knew of time, & then hunted for some other time
to put on the top of it - modifying the time to a certain
extent to make the fit. A lower part added was
for ^{intention} ~~the~~ ^{to make} ~~the~~ the several voices
independent in evidence.

The more I see the Domesday work the more important it seems.
They were for the most part the work of the second group of Domesday singers.

Wolfram von Eschenbach. (Parzival).
Minnesungen. Walther von der Vogelweide. ^{flourished} 1150. 1175.
(from 1150.) Heinrich der Belduke. (1184 - 1188).
Heinrich von ~~der~~ Meissen or Frauenlob.

Meistersungen later. Chas in the town. (died 1318).

Famous centres Mainz, Strasburg, Munich, Nuremberg -

Hans Sachs, 1494 - 1576.

In England we know that Secular Music must have been
very generally cultivated & practiced; but unluckily
in England we have been particularly unfortunate in
the loss of our ancient examples. Just as we have
been in buildings - And for the most part we
have little to judge by but rumour. But one
famous example of secular music has come down to
us which is of a high order, & both more
general & more artistic than any of the things
which have been preserved to the honour of other
countries. 'Lute is icumen in'.
p. 8 last. of this volume.

In considering English music notice must be
taken of the marked disposition & ability
English men showed as Theorists. So many
early theorists were of the nation.

See over page

The 14th century seems to have been a blank
or unproductive time in Music altogether. And
I cannot find that much progress was made in it except
French notation was probably unfavorable.

De Musica. "Tractatus de Musica". "De Numeris" etc. "Ars discantus".

Speculum Musicum. Of Normandy extraction. 1300-1370 -
Doctor of Sorbonne. Defined Discantus of his time "In principio, in
discantus ~~est~~ non erant nisi duo cantus, ut illi qui tenor dicuntur, et alii qui
supra tenorem decantantur, qui vocantur discantus." (Speculum Musicum)

Some bars. The 4th Growth.

Characteristics of the Song.

John Fossate of Reims. 1228.

Check to English Music, in the dismal times of Henry III
the war of the Edwards & the Black death (1349).

And the same kind of trouble & afflicted Continental
Countries. From the war of the Edwards France suffered
more than England. The Low Countries was
almost the only civilized part of Northern Europe where
the cultivation of art could continue unchecked;
and there in course of time it blossomed.

William de Machault . of Champagne . circa 1284 - circa 1360
Composed a mass called the "Cromation Mass".

Dufay 1350 - 1432 of Chimay Hennepe .
Falls Belgi School .

Illustration to Last Lecture of Kromation / 18

Source: Institut de Musique of Paris

1/ "L. de Fennoy" from Montpellier MS

2/ Adrien (3 part with
 ~~introduction~~
 only - 1150)
 Montpellier MS

3/ Source - unknown in

Of English Theorists first the anonymous author
whose work is in the Brit. Mus. who must have been
born after Franco's time.

Odington born about 1180.. 1190. ^{dated} ~~was dated~~ ^{Antiphon} of
Concerning ~~in 1220~~ ^{dated till about 1250} ~~his~~ work is called "De
Speculatione Musicae". (One copy at least - at Christ Church).
Discusses the scale. Organ. Pipes. Bells. Plain song
or "mensural music".

Simon Dunstede born at Norwich about 1310. ^{Franciscan monk.}
d. about 1369. ^{became head of his order.}

Two treatises on music.

1) De musica continens et discreta. 1357.

2) of the four principles on which the art rests of "musical art".

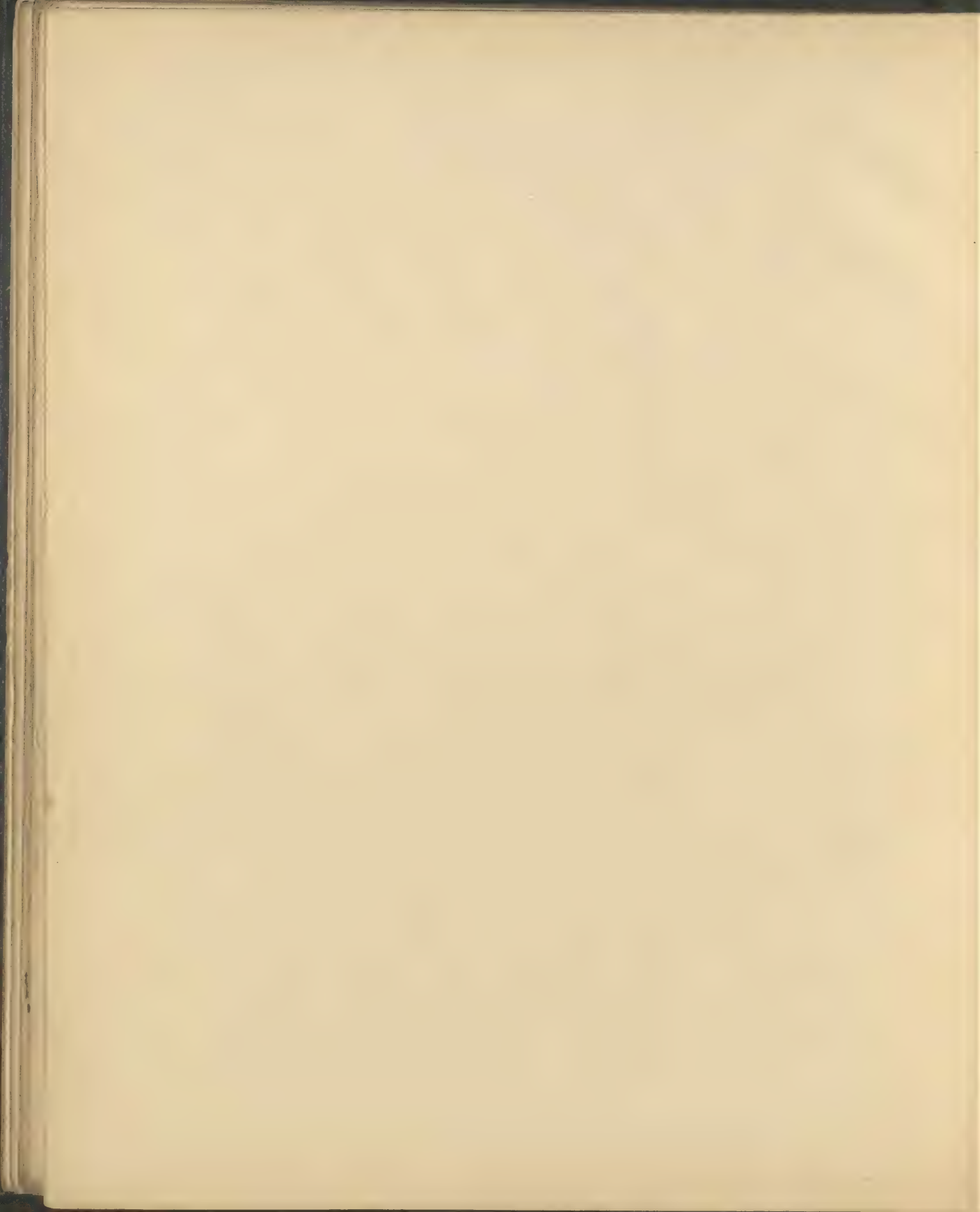
Robert de Handley wrote a treatise about 1326? 1426

John Hottely ^{was born} ~~lived~~ in the latter part of the 14th century -
was a Cambridge monk; & seems to have lived mostly in

Italy. His work called *Calliope Legale* is described
by Cousinaker as a "precious document" & gives
full details of the musical theory & technique
of his time. He wrote several other
treatises as well. e.g. *Proprietates Musicae* & these
are said to be found in Ms. of his. It is
copies of ~~the~~ *Calliope* were found at Florence & at
Verona. It is written in Italian & Latin.







Richard Wilson.

E. M. Martin.

E. M.

J. - Antares

May D. Smith

Kitty Ramsey

